

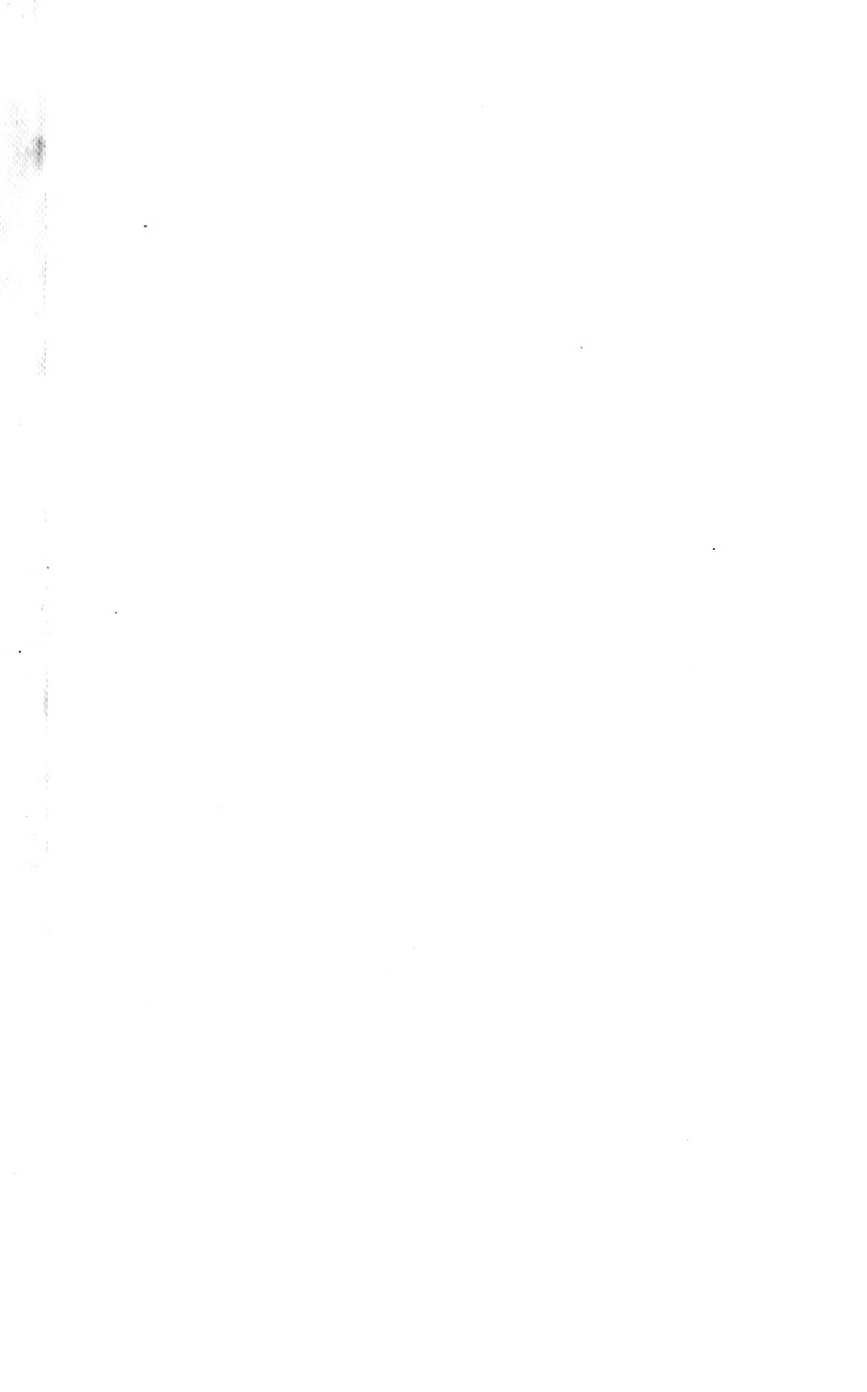
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1921/22

Illinois.University--

Dept.of English

Rhetoric 182;man-
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Rhetoric 1 and 2

Manual and Calendar
for
1921-1922

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Rhetoric 1 and 2

1921-1922

This pamphlet contains detailed directions and information concerning the course. Students will be held responsible for any failure to follow these, whether attention has been called to them by instructors or not. READ THE DIRECTIONS, pp. 4-9, as often as necessary to keep them in mind.

THE COURSE

The course includes a series of preliminary exercises, the study of rhetoric, practice in the writing of English, the study of models of English prose composition, and the reading and discussion of literature.

Text Books

Manual and Calendar of Rhetoric 1-2

English Composition in Theory and Practice (Canby and others)

Handbook of Composition (Revised Edition) (Woolley)

College Readings in English Prose (Scott and Zeitlin)

A good dictionary—either *Webster's Collegiate* or the *Desk Standard*.

Stevenson's *Inland Voyage and Travels With a Donkey*.

(Eclectic English Classics)

Huxley's *Selected Essays* (Edited by C. Rinaker)

Clark's *When You Write a Letter*.

A Century of Essays (Everyman)

Lincoln's *Addresses and Letters* (Eclectic English Classics)

A Book of Short Stories (Edited by S. P. Sherman)

COMPOSITIONS

Directions for Preparing Manuscript

Useful suggestions on the preparation of manuscript will be found in *The Handbook*, pages 89-94. The directions given in this *Manual and Calendar* must be followed precisely.

Write on theme paper, one side only, with ink or typewriter, and get clearly legible results. In all details, handwriting, spelling, punctuation, use of capitals, indentions, each manuscript will be accepted and graded as the best of which the writer is capable. Manuscript that is slovenly or carelessly prepared will not be accepted.

Write the title of each theme at the top of the first page, beginning on the first ruled line, and capitalize the first letter of each important word. Leave a space equivalent to one blank line between the title and the beginning of the theme.

Leave a margin of about one and a half inches at the left side of each page. Do not crowd the right of the page.

Indent the first line of each paragraph about an inch.

Number the pages of every theme over two pages in length, and write your name or initials in an upper corner of each page.

Draw a horizontal line through words to be disregarded by the reader; do not enclose them in brackets or parentheses.

Fold themes once, lengthwise, and endorse them on the back of the last page near the top.

Each endorsement must give, in the following order:

1. Name of course and number of section (Rhetoric 1 A 1, for instance);
2. Name of student;
3. Date on which theme is due;
4. Theme number;
5. Honor pledge.

Use and Acknowledgment of Sources

Each composition is written under the honor system, and must bear the following (signed) statement:

“I pledge my honor that this composition has been prepared in accordance with the principles of the honor system.”

Sentences or larger units of discourse literally repeated from another writer or from one's own previous composition must be enclosed in quotation marks and the source cited. When material is borrowed and put in other words, the borrower should make incidental reference to the source, either (a) by means of a phrase in the text or (b) by the use of a footnote. Collaboration in the writing of themes is not approved. Failure to follow these instructions in this course will lead to plagiarism, and may be construed as evidence of deliberate dishonesty.

Late Themes Will Not be Accepted

Themes not handed in at the appointed time will not be accepted by the instructor except by special arrangement made in advance, or in case of illness for which an excuse from the Dean of Men or the Dean of Women is presented. Such themes must bear a statement of the reason for delay. All other late themes must be handed to the director of the course, 324 University Hall, with a written explanation of the delay. Delayed themes may not be made up at the rate of more than two a week, and no delayed themes will be accepted within the last two weeks prior to examinations. No one who is delinquent to the extent of one-fourth of the written work of a semester will be given credit in the course.

Themes Must be Returned for Credit

Themes will ordinarily be returned to the writers, with criticisms and directions for revising or rewriting, at the second meeting of the class after they are handed in. They are then to be revised or rewritten and returned to the instructor. If a theme is not marked “Rewrite,” observe all criticisms and corrections, make suggested revisions, mark the theme “Revised” just below

the grade or criticism on the back, and return it to the instructor. When a theme is rewritten, the new copy should be marked "Rewritten" just below the endorsement, should be given the date of the original, and both the original and the rewritten copies, folded separately, returned to the instructor.

Short themes should be returned at the next meeting of the class after they are received by the student; others must be returned without unnecessary delay.

Credit is not given for themes until they are returned in revised or rewritten form for filing.

Themes are kept on file in the theme room until the close of the year, during which time they may be consulted on application to the instructor or the theme clerk. At the close of the year they are destroyed.

Conferences

Two conferences will be held with each student in each semester. Students are urged to seek additional or special conferences with their instructors whenever in need of advice. Conference appointments are a regular part of the course; absence from them is regarded as serious delinquency.

Outlines

All outlines called for in the Calendar are to be analytic sentence outlines; topical outlines are not acceptable. It is sometimes desirable that each main division should consist of a complete sentence, with subordinate entries as phrases or clauses of that sentence.

Symbols Used in Correcting Themes

amb	Ambiguous	p	Punctuation faulty
ant	Antecedent	pv	Point of view faulty
C	Coherence faulty	r	Repetition
cap	Use a capital letter	red	Redundant
cf	Compare	ref	Faulty reference
cl	Lacking in clearness	rw	Rewrite
cst	Construction faulty	s	Bad sentence
d	Diction faulty	sp	Misspelled
δ	Omit	t	Tense
e	Lacking in emphasis	tr	Rearrange, transpose
f	Mechanical form bad	trans	Transition
fig	Faulty use of figure	u	Lacking in unity
gl	See glossary in <i>Handbook</i>	v	Vague
gr	Grammar faulty	w	Wordy
h	Hackneyed	A	Something omitted
id	Idiom	¶	Make new paragraph
imp	Impropriety	No¶	Make no new paragraph
k	Awkward construction	X	Obvious fault
	clumsy style	?	Who, what, why? Are you sure of your facts or inferences?
lc	Use a small letter		
MS	Manuscript		
n	Wrong number	⊖	Unite
o	Something omitted		

Values of Grades

Theme grades range from A to E. A grade of A is given only for themes of exceptional merit, both in content and in form. A grade of E means work too inferior for credit. D indicates the lowest quality of work for which credit is given. Plus and minus signs attached to grades are merely gestures; they signify nothing in the record. Students should ask their instructors to explain grades and clear up all questions or doubts connected with them.

1. As nearly as possible themes are graded in accordance with a fixed standard. A theme handed in in October should receive the same grade as if handed in in January. Therefore a steady, though slow, rise in grades on successive themes indicates improvement.

2. At any time in the first semester a short theme may be given a grade in accordance with the traits or faults here mentioned.

E: if it contains any one of the following items:

- 3 or more misspelled words
- 2 sentences with violent changes of construction (*Handbook* 25, 26, 94, 95, 97.)
- 2 unclear sentences (*Handbook* 55-60)
- 2 straggling sentences (*Handbook* 75-76)
- 1 comma fault (*Handbook* 230)
- 1 incomplete sentence (*Handbook* 24)
- 2 grammatical errors (*Handbook* 29-31)
- a noticeable number of improprieties and barbarisms
- a marked lack of unity
- a marked lack of coherence

D: if it is merely free from the errors under E

C: if it is mechanically accurate and offers some variety of sentence structure

C to A: if it is mechanically accurate, sound or excellent in substance, good in structure, and apt in expression.

Excellence of any kind—freshness of treatment, interest, originality, and thought—will be given due recognition, but it must, in this course, be accompanied by accuracy and soundness in detail of structure. The instructor is quite as anxious to read interesting or brilliant themes as the student is to write them.

3. In the second semester a theme may be given E for a smaller number of errors than in the first semester.

In argument, themes may deserve C to A only:

- (a) when they show a perception of the value of evidence and an ability to reason from premise to conclusion,
- (b) a control of organic structure in brief and theme, and
- (c) an ability to present the argument effectively, i. e., with tact and force.

Credits and Failures

No one may receive credit in the course who is seriously deficient in written work, classwork, quizzes and examinations, or reading, or who has become delinquent to the extent of one-fourth of the written work. Any student who fails to pass the spelling test, based on *Handbook* 162, with a grade of at least 90 per cent will be reported to the Committee on Students' English at the end of the year.

A passing grade is given only to students who consistently show ability to write acceptably correct English. A student may receive passing grades on themes throughout much of the semester and still fail the course if at the close of the semester he does not show beyond question, especially in impromptu work, ability to write creditably. At the same time a student may receive failing grades throughout much of the semester, but by consistent improvement, faithfulness, and finally by giving evidence of ability at the close of the semester, still earn a passing grade. Neither ability nor pertinacity is alone sufficient to gain credit, but each receives due weight in the final accounting.

A failure in the course may be made up only by repeating the course, unless it is due to failure in quizzes and examinations. In such case, and no other, a special examination may be given in the regular way.

COMMITTEE ON STUDENTS' ENGLISH

The quality of written and spoken English required for a passing grade in this course is the minimum essential to satisfactory work in other courses throughout the University curriculum. A student may be reported by any instructor at any time for unsatisfactory use of English in any course. A student so reported may be placed in the care of the Secretary of the Committee on Student's English, and by him required to pursue further work in English, in or out of courses, to remove deficiencies. No credit is given for such work, but its successful completion is a prerequisite to graduation.

CALENDAR

C means *Composition in Theory and Practice*; SZ, *College Readings*; W, *Handbook of Composition*. References to C and SZ are pages; to W are paragraphs.

Dates are for classes meeting M W F. Assignments apply to the day following for classes meeting T T S.

FIRST SEMESTER

Preliminary Exercises and General Principles

- Sept. 21 (Wed.)—The instructor will announce his name and the number of the section, call the roll, and take the names of all present for whom there are no cards. Explain the purpose of the preliminary exercises and of the course; give directions as to the standard paper and form to be used in writing exercises and tests; and announce the texts to be bought at once. Note that all exercises and items are to be written on standard theme paper and are to be prepared in accordance with directions on pp. 4-5. Assign lesson in W. Students must bring theme paper for all subsequent meetings at which class exercises are to be written.
- Sept. 23 (Fri.)—W 165-171; 204-208. (Twenty minutes for discussing this assignment). First exercise (impromptu theme) Assign topics for second exercise (theme to be handed in at next session).
- Sept. 26 (Mon.)—Second exercise to be handed in. Third exercise (in sentence structure, paragraphing, and spelling) to be written in class. Assign topics for fourth exercise, (theme) to be handed in at next session.

Sept. 28 (Wed.)—C XIII-XIV (Twenty minutes for discussing this assignment.) Fourth exercise (theme) to be handed in. Fifth exercise (impromptu theme) to be written in class. Assignment of lesson for Oct. 3.

Sept. 30 (Fri.)—Complete the preliminary exercises and correct any irregularities.

Oct. 3 (Mon.)—C 3-8; W 134-148. At the close of the period assignments will be made to Rhetoric O, to which those so assigned must report at the next session.

Oct. 5 (Wed.)—THEME I. Class theme. Instructors will make sure that each student is provided with a copy of the *Manual Calendar* and is familiar with its contents, and will bring to the attention of students for special emphasis the most important explanations and directions, including the operation of the honor system.

Sentence and Paragraph

Oct. 7 (Fri.)—The sentence. C 113-122, 420-427; W 24-32.

Oct. 10 (Mon.)—THEME 2 (200 words). Unity of the sentence. C 123-131; 427-429; W 72-76.

Oct. 12 (Wed.)—Reading in Stevenson.

Oct. 14. (Fri.)—THEME 3 (200 words). Coherence of the sentence. C 131-138; W 77- 89.

Oct. 17 (Mon.)—Coherence of the sentence. C 429-431; W 94-116.

Oct. 19 (Wed.)—THEME 4 (200 words). Emphasis of the sentence. C 138-150.

Oct. 21 (Fri.)—The paragraph. C 73-91; W 188-208.

Oct. 24 (Mon.)—THEME 5 (200 words). Exercises, C 92-95 in class.

Oct. 26 (Wed.)—Reading in Stevenson.

Oct. 28 (Fri.)—THEME 6 (200 words). Analysis of paragraphs, SZ 31-43.

Exposition

Oct. 30 (Mon.)—C 23-29; review C 3-8. Hand in three subjects for theme on how to do or make something. See SZ 18-54. Each subject must be presented in a single complete sentence that will show the principal purpose or central idea to be developed. Be ready to develop one of these in class as a short theme either oral or written.

Nov. 2 (Wed.)—Be prepared to outline in class "The Formation of Vowels," SZ 30, 31, and other specimens in SZ. Instructors will return sentence summaries.

Nov. 4 (Fri.)—Reading in Stevenson.

Nov. 7 (Mon.)—THEME 7. Written digest of a specimen. In making the assignment, instructors will give explicit instructions as to the essentials of a good digest, and the methods to be used in preparing the assignment.

Nov. 9 (Wed.)—THEME 8. Sentence outline of one or more specimens. C 29-53.

Nov. 11 (Fri.)—C 54-59, and study of specimens, C 59-66 or SZ 90-99.

Nov. 14 (Mon.)—THEME 9. Analytic outline of Theme 12.

Nov. 18 (Fri.)—Reading in Huxley.

Nov. 21 (Mon.)—Analysis of specimens, with special attention to introductory, transitional, and concluding elements, key or topic sentences, methods of development, and other structural features.

Nov. 16 (Wed.)—THEME 10. Impromptu.

Nov. 23 (Wed.)—THEME 11 (300 words), based on reading.

Nov. 25 (Fri.)—Words. C 151-168, W 1-23.

Nov. 28 (Mon.)—THEME 12 (800-1000 words).

Nov. 30 (Wed.)—Hand in list of three or more proposed topics for Theme 15, due Dec. 19. For topics consult SZ, notes on Discussions of Facts and Ideas, pp. 618-623. Be prepared to tell orally the scope and general plan for the development of any proposed topic.

Dec. 2 (Fri.)—Reading in Huxley.

Dec. 5 (Mon.)—Sentence outline of Theme 15. C, Appendix III, B, C.

Dec. 7 (Wed.)—C, Appendix III, D, 2. Digest of SZ 113-124 or 124-130.

Dec. 9 (Fri.)—THEME 13 (200-250 words).

Dec. 12 (Mon.)—Study of diction in SZ 173-182 or similar assignment. Instructors will discuss the dictionary, its resources and uses, the sources and relationships of words, and other topics related to the development of a vocabulary. Review assignment for Nov. 25.

Dec. 14 (Wed.)—THEME 14 (impromptu).

Dec. 16 (Fri.)—Reading in Huxley.

Dec. 21 (Wed.)—THEME 16 (impromptu).

Dec. 19 (Mon.)—THEME 15 (1000-1200 words).

Dec. 22 (Thurs.)—Recess begins 11 a. m.

Familiar Letters and Essays

[The instructor may substitute for the remaining assignments in this semester work in letter writing and correspondence, using "When You Write a Letter" as a basis].

Jan. 4 (Wed.)—Lecture on the familiar letter and the informal essay; the personal element in writing and in literature. Reading assignment in "Century of Essays". For familiar letters see W. J. and C. M. Dawson, "The Great English Letter Writers"; Lockwood and Kelly, "Specimens of letter Writing"; R. Williams, "Letters of the Nineteenth Century."

Jan. 6 (Fri.)—THEME 16. A familiar letter (250-300 words). Assignments in "When You Write a Letter".

Jan. 7 (Sat.) 2 p. m.—Spelling test for all who have not made credit in spelling.

Jan. 9 (Mon.)—Reading in "Century of Essays" and "When You Write a Letter."

Jan. 11 (Wed.)—THEME 7. Familiar essay.

Jan. 13 (Fri.)—Reading in "Century of Essays."

Jan. 16 (Mon.)—THEME 18. Essay (500-600 words).

Jan. 18 (Wed.)—Reading in "Century of Essays."

Jan. 20 (Fri.)—THEME 20. Written report or essay based on reading of essays or letters.

Jan. 21 (Sat.)—Examinations begin.

SECOND SEMESTER

Argument

Much argumentative material will be found in some of the informal essays studied in Rhetoric 1, e. g., "On Painting the Face," "On Getting up on Cold Mornings", "Old Maids and Bachelors", "Popular Fallacies."

Feb. 8 (Wed.)—THEME 1 (impromptu): Letter to parent or guardian showing why you should have a larger allowance.

Feb. 10 (Fri.)—Lecture: Definition and purpose of argument; adapting the argument to the audience; kinds of argumentative appeal; "formal" argument and "informal" argument; faults of current argument—ignorance of facts, prejudice in point of view, illogical thought, inadequate expression.

Directions for phrasing proposition. (Foster: 1-12. References to Foster are merely suggestions to instructors.) C 167-169, Manual 26.

Discussion of specimens. SZ 221, 223, 336.

Feb. 13 (Mon.)—Hand in three properly phrased propositions of current interest, and one example of illogical reasoning reader heard recently.

Lecture: Analysis of question (Foster: 13-16, 42-40.) Show how such analysis is applicable to informal argument.

- Feb. 15 (Wed.)—Hand in statements of propositions argued in specimens studied and in SZ 230, 324, 325 Bring to class topics on which current argument is busy and be prepared to analyze and argue one.
- Feb. 17 (Fri.)—Class exercise in finding issues, using student propositions and specimens.
- Feb. 20 (Mon.)—THEME 2 (200 words): Analysis of issues involved in question of campus policy. Instructor may effectively read to class first 10 pages of "Literature and Science").
- Feb. 22 (Wed.)—Lecture: Evidence, proof, reasoning. Evidence from authority and tests. (Foster: 51-71.) C 182-184. Reading in Lincoln.
- Feb. 24 (Fri.)—THEME 3 (250 words): Argument based upon authority, with demonstration of value of authority used.
- Class exercise in testing authority (Foster 335-6 and themes.)
- Feb. 27 (Mon.)—Lecture: Evidence from reasoning about facts. Generalization. (Foster 95-109.) C 185-187.
- Mar. 1 (Wed.)—THEME 4 (300 words): Argument showing from observation the existence of some condition in University life which should be changed.
- Lecture: Deductive reasoning. (Foster 97 and 336-38.) C 190-192.

Mar. 3. (Fri.)—Lecture: Analogy and casual reasoning. (Foster 109-123, 124-141, and 338-343.)

Reading in Lincoln and selection of illustration of forms of reasoning.

Mar. 6 (Mon.)—THEME 5 (200-300 words): Argument from analogy based upon observation.

Lecture: Fallacies. (Foster 142-172.)

Mar. 8 (Wed.)—Fallacies. Canby 448. (Foster 343-5.)

Mar. 10 (Fri.)—THEME 6a: Sentence outline: Defense of House of Lords. SZ 271.

Mar. 13 (Mon.)—THEME 6b: Sentence outline: Monroe Doctrine, SZ 306, or Lincoln, or Physical Basis of Life, SZ 90.

Mar. 15 (Wed.)—THEME 7: Outline of 800 word argument (Theme 10) on subject of current interest.

Mar. 17 (Fri.)—Lecture: Persuasion. SZ 639. (Foster 262-279.)

Discussion of specimens. SZ 301, 304, 232. Lincoln 112-136.

Mar. 20 (Mon.)—THEME 8 (300 words): Editorial or letter to Illini calling for action on some matter of local interest.

Mar. 22 (Wed.)—Lecture: Refutation. (Foster 173-190.) C. 199-201.

Discussion of specimens. SZ 308, Lincoln 112-136. (Huxley: Administrative Nihilism, New Republic, etc., may be read by instructor.)

Mar. 24 (Fri.)—THEME 9: Defense of yourself or another against specific charge.

Mar. 27 (Mon.)—THEME 10: 800-word argument.

Description

[It is recommended that description be regarded as an aid to narration rather than as a separate form of discourse. Students should be encouraged to describe persons or places that are later to be used in their long narratives.]

Mar. 29 (Wed.)—Instructors will discuss description relative to other forms of discourse; selection of characteristic details; points of view; fundamental image; dominant tone.

Mar. 31 (Fri.)—SZ 641; C 254-275—Descriptive theme emphasizing characteristic details.

Class work: Brief oral quiz on the preceding lecture and the assigned reading; working out a list of familiar subjects suitable for descriptive themes and selecting characteristic details of these subjects.

Apr. 3 (Mon.)—SZ 340-351 (appeal to the senses in description); SZ 352, 361-365 (fundamental image in description); SZ 352, 361-365, 377-379 (point of view in description.)

Class work: Discussion of assigned reading.

Apr. 5 (Wed.)—THEME 11 (250 words): Descriptive, on a familiar subject in which the writer appeals to more than two senses.

Class work: Talk by the instructor on dominant tone; consideration in class of SZ 354-361.

Apr. 7 (Fri.)—THEME 12 (250 words): Descriptive, on a familiar subject in which dominant tone is emphasized.

Class work: Talk by the instructor on character drawing; C 290-291; SZ 405-407, 415-418, 423-425.

Apr. 10 (Mon.)—Assigned reading.

Class work: Discussion in class of students' themes in description with the purpose of encouraging brevity of expression, the use of specific terms, and the selection of characteristic details.

Apr. 12 (Wed.)—THEME 13 (300 words): Portraying character by speech, gesture and action rather than by personal appearance. (Cf. assignments for May 19.)

Class work: Talk by the instructor on the portrayal of mental states; consideration of SZ 418-422 and other illustrative material.

Apr. 13 (Thurs.)—Easter recess begins, 11 a. m.

Apr. 18 (Tues.)—Instruction resumes, 1 p. m.

Apr. 19 (Wed.)—THEME 14 (impromptu): Assigned reading.

Class work: In which mental state is portrayed through the mental images of the

character under observation or through his actions brought about by his mental condition.

Apr. 21 (Fri.)—W 226, 233, 242-247. (See also Century Handbook, 88c, 91h, 96a, b, c, f, g, h.) Assigned reading.

Class work: Discussion of class themes; exercises in seeking more appropriate and more forceful terms; talk by the instructor upon the use of dialogue for revealing character and carrying forward action in a story.

Apr. 24 (Mon.)—THEME 15 (250 words): A dialogue designed

Class work: Discussion of assigned reading to reveal character and to open a story.

Narrative

Apr. 26 (Wed.)—General principles of narrative. SZ 647-8. C 299-316. Directions for Friday's theme.

Apr. 28 (Fri.)—THEME 16: Employing dialogue in connection with an incident. Historical narrative. SZ 457-475, 649-650.

May 1 (Mon.)—Anecdote and incident. SZ 423-436, 648-649.

May 3 (Wed.)—THEME 17: Anecdote or incident. Biography and autobiography. SZ 437-456, 649.

May 5 (Fri.)—C 316-336. Determine what elements of narrative are emphasized in these selections.

May 8 (Mon.)—THEME 18 (inpromptu): Narrative of experience.

May 10 (Wed.)—The short story. C 337-355, SZ 651-652. Dominant tone.

- May 12 (Fri.)—THEME 19: Narrative employing dialogue. Elements of story writing. SZ 476-501.
- May 15 (Mon.)—Reading assignment. Hand in synopsis of long narrative (Theme 21).
- May 17 (Wed.)—Plot construction. SZ 502-523, 652, 536-542.
- May 19 (Fri.)—THEME 20: Study in character. Characterization. SZ 523-536, 652. (Compare with reading of previous Wednesday, and assignment for April 12.)
- May 22 (Mon.)—C 355-376. Hand in revised synopsis of Theme 21.
- May 24 (Wed.)—Reading assignment.
- May 26 (Fri.)—THEME 21: (1200-1800 words.) Narrative.
- May 27 (Sat.)—Examinations begin.

NOTES ON ARGUMENT

We argue by making an assertion and trying to induce other persons to believe the assertion to be true. By way of proof we appeal to the emotions and to reason by presenting evidence in the form of facts or testimony. Argument differs from ordinary discourse chiefly in its more aggressive purpose and in the fact that it requires more general and precise use of the reasoning powers. It is customary to study argumentation by means of the analyzing and writing of complete or formal arguments, for only through familiarity with the logical and other tests to be applied in formal arguments is the student enabled to value properly any use of evidence in support of assertions.

Formal argument consists, typically, of a proposition or assertion, a statement of the principal reasons which can be advanced for and against the assertion, a balancing of these reasons in such a way as to make clear what questions must be answered in order to prove the correctness of the principal assertion, and the proof by which each question so raised is answered favorably to the proposition. Every material reason that can be advanced in support of a proposition should be used, and every reason or argument that can be brought to bear against that proposition should be examined and disposed of.

Formal argument is a useful, and may be made an exhilarating exercise of one's wits. Usually, however, we do not marshal a complete array of reasons to prove our assertions, but offer only a few items of proof without attempting to give complete or exhaustive evidence.

Such argument, every-day argument, is informal. It is used repeatedly by those who write editorials in our newspapers, who try to sell life-insurance or vacuum cleaners, who try to convince father that a larger allowance will be needed next month, who try to get votes at election time, and who assure us that the college newspaper, or the athletic teams, or the Christian Association should have our support. It is worth our while, therefore, to understand fully the nature of this useful instrument and how it can be most effectively applied.

Informal argument is almost necessarily incomplete, simple, and brief. All that is required, or permitted, in most cases is that the assertion be clearly put and that one or at most a few telling reasons or facts be advanced to support it. No attempt is made to introduce the clash of opinion, to define the issues, to grant this, admit that, and fortify against opposing opinion. Formal argument usually takes place between parties who have good reason on both sides to wish to go to the bottom of the question and who agree, expressly or tacitly, to see the thing through. Not so in informal argument. The point at issue must be inserted when and where it may be, not to convince and win assent at one sitting, necessarily, but to make a single impression, help to establish a new point of view, fortify a wavering conviction, or revivify a firm one.

Both the evidence offered and the organization are incomplete, as compared with formal argument; yet in itself the informal argument must be a unit in both thought and form, and the reasoning must be sensible, logical, and apt. The argument must be simple, that the reader or listener may get his bearings easily, without taxing his attention. He will not work his way through a complex, learned editorial or letter, or listen to the salesman who makes listening a task. But leisure, patience, and good will granted, the formal skeleton is lacking on which to build an intricate body of reasoning. So much of proof as is offered must bear clearly and directly on the idea it supports. Not that all must be done obviously; subtlety and suggestion have their function here, as elsewhere, but they must not be made elaborate.

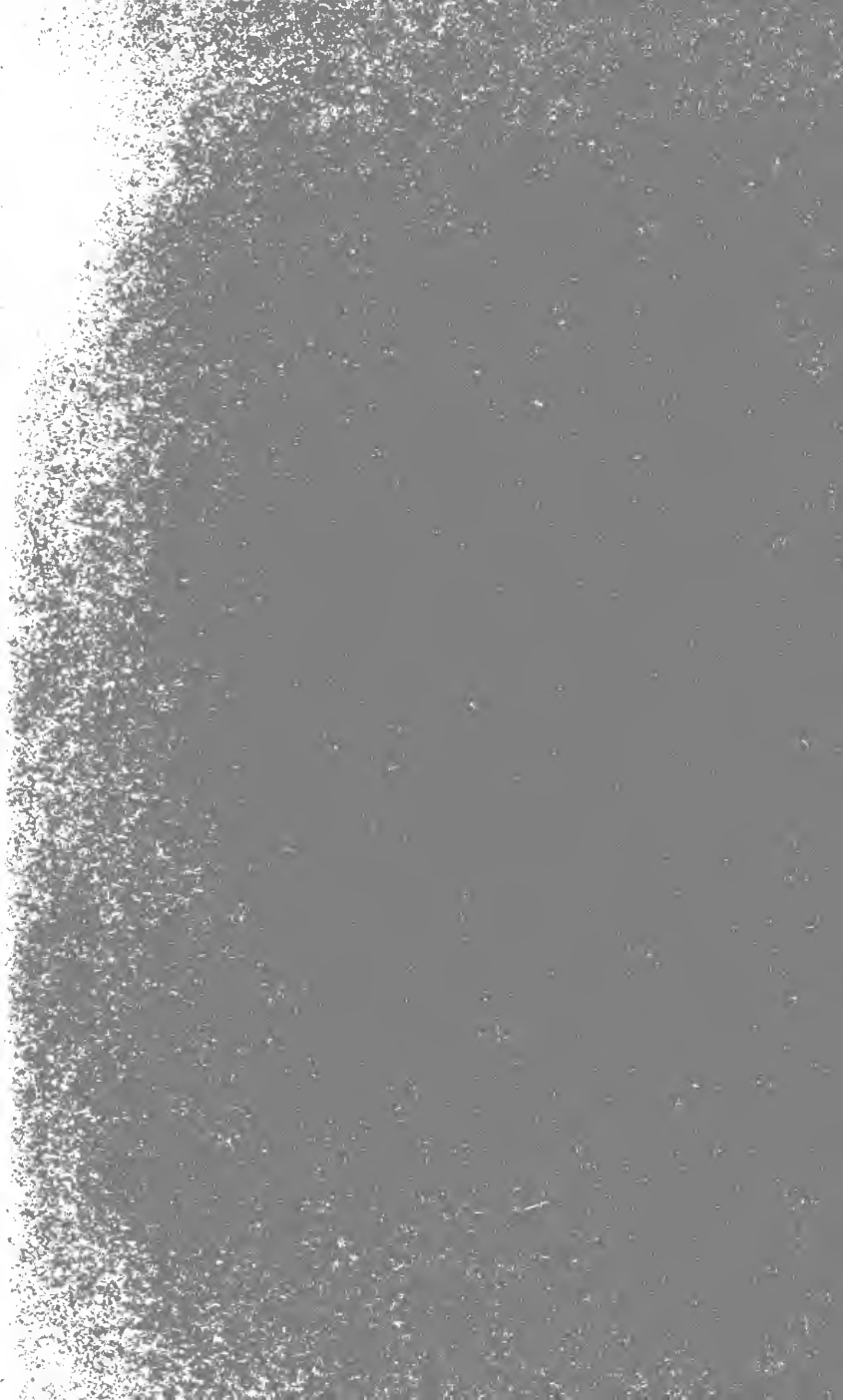
For the same reasons that it should be simple, informal argument should be brief. Only so much matter should be presented as will be acceptable to the reader or listener who has no intention of going into the subject thoroughly at that time. Even the editor who argues a large political question does not attempt to present the whole case. Instead he makes one or at most a few points in favor of his theme; other points he brings out in later editorials. By that means, aside from the advantage to be obtained by bringing the subject frequently before the reader, he gains a hearing from those who would not read several columns of argument.

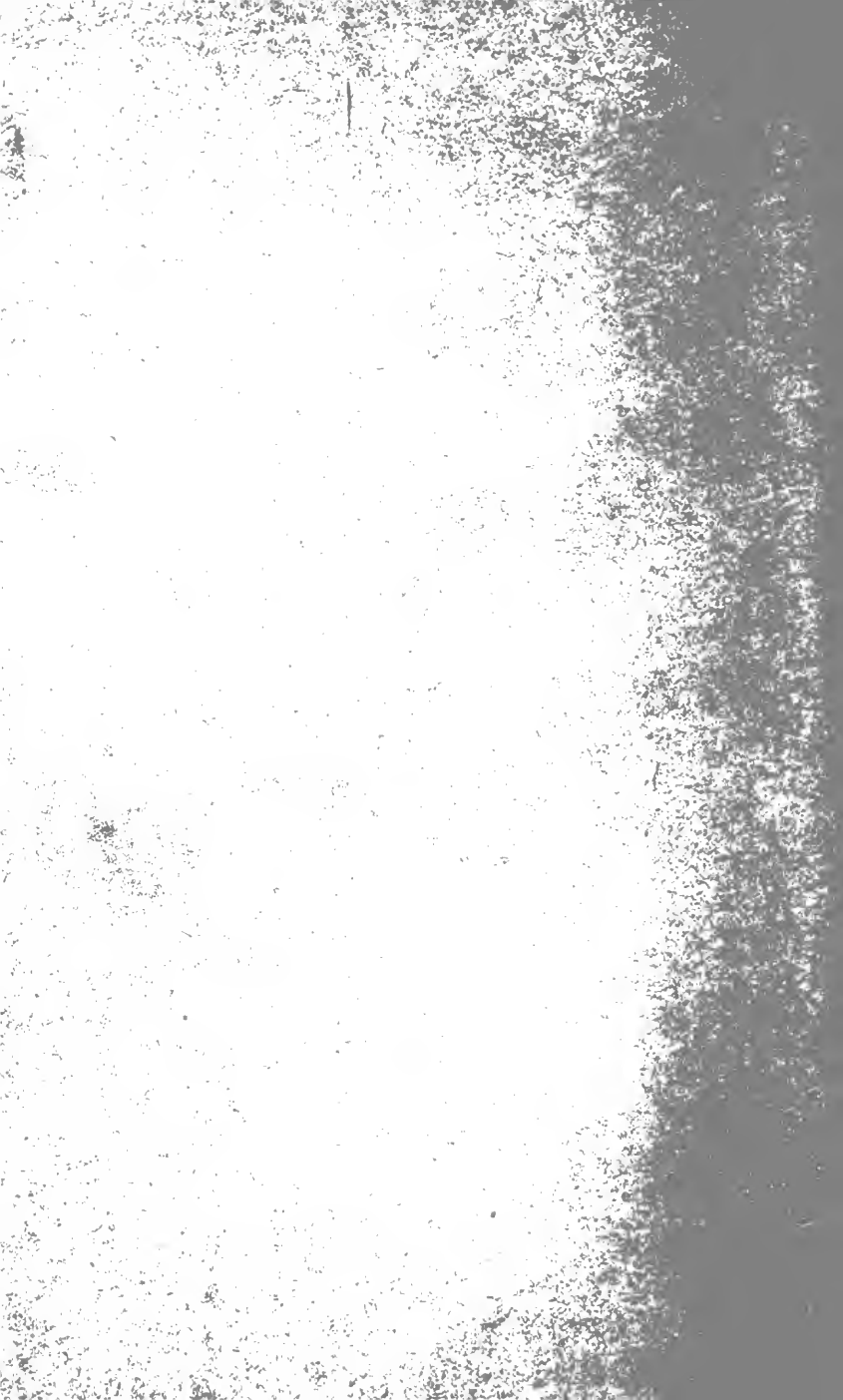
The short, simple, and incomplete informal argument requires great care, however. Usually the assertion to be support-

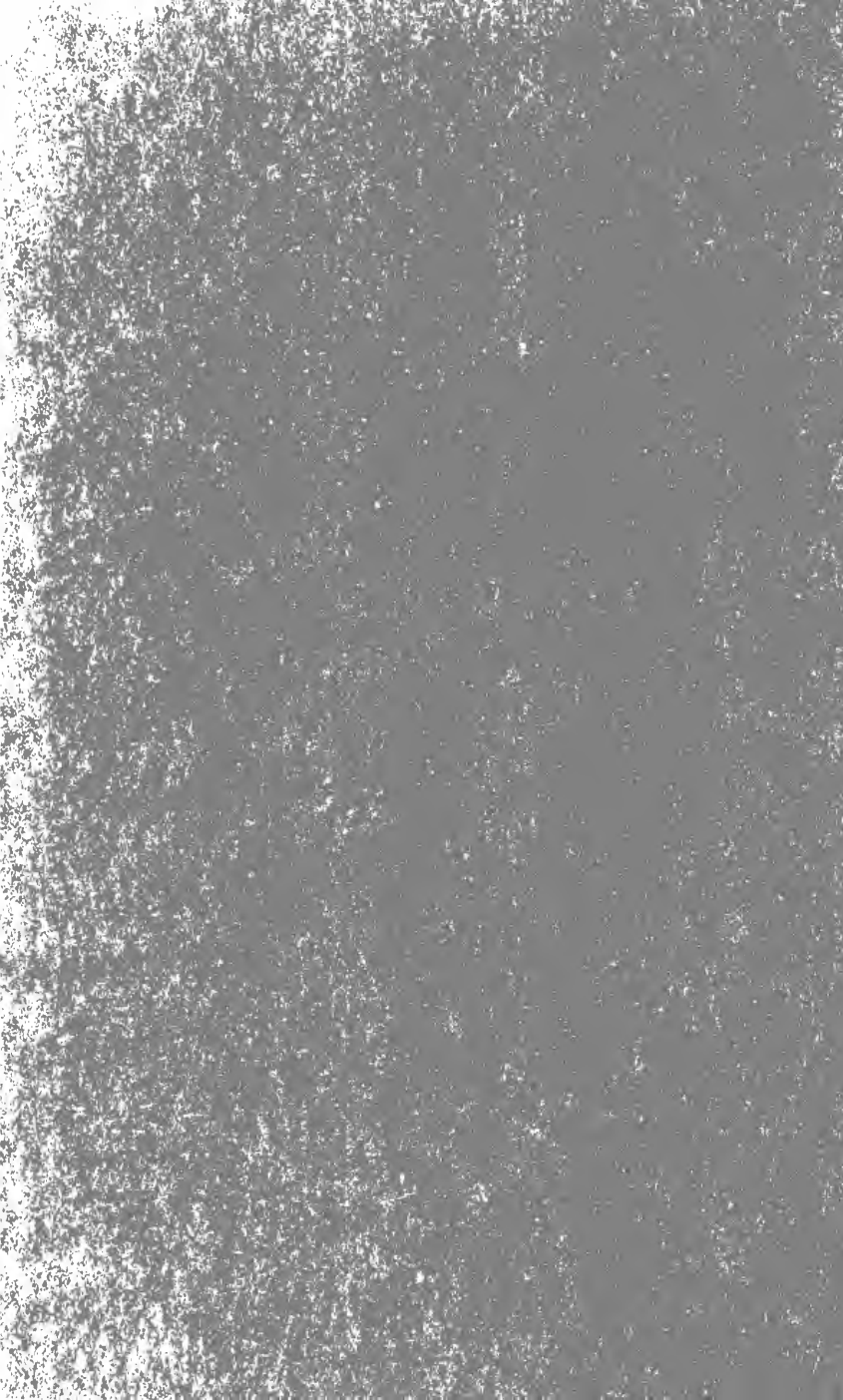
ed, which in formal argument is called the proposition, should be clearly expressed as the topic sentence. It may come at the beginning, or at the end, or at both. If but one argument may be advanced, that one should be chosen which is unquestionably sound and will be most telling. If it is necessary to give detailed facts, these should be as much simplified as possible in the manner of presentation. Other things, being equal, statistics should be avoided; when their use is necessary, however, they should be put in readable form.

For readableness, which is always welcome in any writing, is essential to informal argument. Often the point can best be made by the use of illustrations, or by the narrating of incidents in such a way as to imply the intended significance. These and other means the ingenious editor, for instance, will employ in a brief informal argument to give the reader of editorials a start in the desired direction and leave him to complete the journey as if on his own volition.

Naturally the element of persuasion, the emotional appeal, plays in this form of writing a larger part than in the more formal type. And the tone may be more intimate and friendly. Yet a tone of authority must be there, so skillfully used as to catch the reader's favor without raising a doubt as to the author's right to assert with conviction. What is said must be so sound, so firm, so conclusive, as far as it goes, as to make the reader feel that the writer, given time and room, would offer a complete and convincing presentation of the whole case.







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